

Music 102: Introduction to World Music

Fall 2010

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Student's Name _____

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MIDTERM QUESTIONNAIRE

This questionnaire contains 16 questions asking you to provide basic information relevant to the course content of Music 102 (from Week 1 to 6). Some questions are multiple-choice and ask you to identify the correct answer by ticking one or more of the answers listed, while other questions require you to provide a brief answer. You need to answer all questions in class in 50 minutes.

Please note: This assignment counts for 15% of the total course grade. All the following questions have equal relative weight on the overall grade for this assignment (that is, each question counts for 0.25 points over a total of 4.0 points). *All answers are evaluated on a "right or wrong" basis, that is, answers must be fully accurate in order to be considered as correct.*

Questions 1-16:

1. Provide a brief definition of the Bosnian *Ilahiya*, and indicate the language/s in which it is usually performed.

_____ *Ilahia* is a form of Muslim hymn sung *a cappella*. It is usually sung in Arabic or Turkish (or occasionally translated into Bosnian) _____

2. Which of the following contexts of music making are relevant to *Rai* music (historically and today)?

Please tick one or more:

- ☒ Nightclubs
- ☒ Wedding parties
- ☐ Ceremonial court events
- ☐ Street parades
- ☐ Musical theatre
- ☒ Stage concerts

3. For each of the following countries, indicate one relevant indigenous music genre (please use specific local names, not generic ones like “popular music” or “art music”):

- a) Tajikistan: _____ Shahmaqom or Falak or Ghazal _____
- b) Nigeria: _____ Jùjú or Fújì or Afrobeat _____
- c) Algeria: _____ Rai _____
- d) Uzbekistan: _____ Shashmaqom _____

4. In Ethnomusicology, there has been considerable discussion about the concepts of “music *in* culture” and “music *as* culture.” How would you briefly define the difference between these two concepts?

_____ “Music in culture” refers to music as a reflection of cultural values and behaviors (see for example, Alan Merriam’s *Anthropology of Music*). By contrast, “Music as Culture” is a perspective that considers music as an active agent in the construction of cultural values and behaviors (see for example Anthony Seeger’s *Musical Anthropology*) _____

5. All the countries listed below have emerged as independent polities in the course of the second half of the 20th century. Before independence, some were colonial territories, while others were part of now-extinct, larger federal republics. Please indicate of which colonial empire or federal state they were part:

- a) Bosnia: _____ Yugoslavia _____
- b) Algeria: _____ France _____
- c) Uzbekistan: _____ Soviet Union (USSR) _____
- d) Nigeria: _____ British Empire _____

6. Research methods in Ethnomusicology have changed considerably over time. One of the turning points in the development of the discipline has been the adoption of methods of inquiry from Anthropology. Please indicate which of the following now-established ethnomusicological methods reflect the influence of anthropological research methods.

Please tick one or more:

- ☒ Fieldwork.
- ☐ Analysis of musical scores.
- ☐ Use of audiovisual and digital technologies.
- ☒ Attention to the perspectives of musical and cultural insiders.
- ☐ Recording music around the world.
- ☐ Using scholarly literature in order to support arguments.

7. Which of the following repertoires/musical systems belong to the art music traditions of Central Asia?

Please tick one or more:

- ☐ *Rai*.
- ☒ *Shashmaqom* (Six Maqoms).
- ☐ *Fúji*.
- ☒ *On Ikki Muqam* (Uyghur Twelve Muqams).
- ☐ *Ghazal*.
- ☐ *Hanliu*.

8. What is usually meant by *re-signification of musical sounds* in Ethnomusicology? Please answer briefly, and provide one example drawn from the materials of this course.

_____ “Re-signification of musical sounds” is used in Ethnomusicology to refer to the process of de-contextualization and re-contextualization of music. That is, a process whereby new and/or different meanings are assigned to pre-existing musical forms that are usually adopted from foreign musical cultures. One example from the course is the use of Reggae and Wild West imagery in Uyghur popular music to signify the Uyghurs’ minority status in China_____

9. You have been invited to attend a *Jùjú* performance in Lagos. Which of the following instruments would you expect the musicians to play?

Please tick one or more:

- ☒ Electric guitars
- ☐ *Doyra* (frame-drum)
- ☒ *Dùndún* (talking-drum)
- ☐ *Dumbra* (two-stringed, long-necked lute)
- ☐ Harmonium
- ☐ *Mbira* (thumb-piano)

10. Ethnomusicologist Rachel Harris identifies several factors characterizing “the globalization of Uyghur pop.” Such factors range from aspects of music production and dissemination, to stylistic choices.

Which of the following factors are addressed in her discussion?

Please tick one or more:

- ☒ The proliferation of micro-media.
- ☒ The influence of flamenco guitar style on traditional lute performance.
- ☐ The popularity of Korean pop.
- ☐ The popularity of Algerian singer-songwriter Souad Massi.
- ☒ The transnational circulation of commodities (including audio recordings) between Xinjiang and Uyghur expatriates.
- ☐ The relocation of many Uyghur musicians to Paris, France.
- ☐ The emergence of online, virtual communities of pop music fans.

11. According to ethnomusicologist Mirjana Lausevic, music played an important role in the emergence and consolidation of Bosnian nationalism in the early 1990s. Which of the following factors is relevant to her discussion?

Please tick one or more:

- ☐ The political messages conveyed in the music genre *sevdalinka*.
- ☐ The explicitly political messages conveyed in the genre *Ilahiya*.
- ☐ The use of music to sustain and reinforce Orthodox Christian identity among the population of the Bosnian capital, Sarajevo.
- ☐ The use of Ottoman military band marches.
- ☒ The use of *Ilahiyas* to sustain and reinforce Bosnian Muslim identity.
- ☒ The performance of *Ilahiyas* on occasion of political rallies.

12. Ethnomusicologist Christopher Waterman argues that, in Nigerian popular music, there occurs an “iconic representation of social relationships as sonic relationships.” Describe briefly what specific social and sonic relationships he refers to, and how they are related symbolically.

_____ Waterman refers to the hierarchical social relationships that characterize Nigerian Yoruba society (for example, the institutions of chieftainship and patronage centered around the power and authority of one individual), and how these are mirrored and embodied in popular music bands, where such hierarchy is manifest in musical sound (e.g lead voice, lead guitar, lead drum) as well as in the distribution of roles among band members (e.g band leader, lead guitarist, lead drummer)_____

13. According to Rowan Pease, which of the following media, institutions or activities have been instrumental to the continuation of the K-Wave in China after the decline of mainstream Korean music industry support?

Please tick one or more:

- ☐ The court.
- ☐ Independent record labels.
- ☒ The Internet.
- ☐ China Radio International.
- ☐ Radio Korea International.
- ☐ Live performances of Korean pop artists in China.

14. An ethnomusicologist invites you to translate a repertoire of folk song lyrics she collected in Tajikistan. What language would you need to know in order to be able to accomplish this task?

Please tick one or more:

- ☒ Persian.
- ☐ Arabic.
- ☐ Ottoman Turkish.
- ☐ German.
- ☐ Hindi.
- ☐ Wolof.

15. Which of the following concepts/terms is NOT commonly used in contemporary Ethnomusicology?

Please tick one or more:

- ☒ Racial music.
- ☐ Indigenous music.
- ☒ Primitive music.
- ☐ Traditional music.
- ☐ Western art music.
- ☐ Popular music.

16. You have been invited to a private musical evening dedicated to the memory of Cheb Hasni in the villa of the renowned singer Khaled in the outskirts of Paris. What music would you expect to be played?

Please use local terminology.

_____ Rai or Pop-Rai or French-Algerian Rai _____

END OF QUESTIONNAIRE